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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

**AS  
MEDIA STUDIES - COMPONENT 2  
B680U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

## **EDUQAS AS MEDIA STUDIES**

### **COMPONENT 2: INVESTIGATING MEDIA FORMS AND PRODUCTS**

#### **MARK SCHEME SUMMER 2019**

##### **GENERAL INFORMATION**

Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria. Examiners should use the generic assessment grid and the indicative content for each question when assessing a candidate's response. Examiners should use the full range of marks available to them.

##### **Band Descriptors**

There is an assessment grid for each question, covering all options where there is a choice of questions. When awarding a mark, examiners should select the band that most closely describes the quality of the work being assessed

- Where the candidate's work convincingly meets the descriptors, the highest mark within the band should be awarded
- Where the candidate's work adequately meets the descriptors, the most appropriate mark in the middle range of the band should be awarded
- Where the candidate's work just meets the descriptors, the lowest mark within the band should be awarded.

If an answer demonstrates different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For example, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content.

##### **Indicative Content**

The mark scheme instructs examiners to reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the product/question candidates may explore in their responses. This is not a checklist for expected content or a 'model answer'. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as Media Studies specialists to determine the validity of the response in light of the examples chosen and the question asked. All questions provide opportunities for candidates to make informed, independent responses, and such opportunities need to be upheld in the marking. Valid alternatives should be rewarded where deemed appropriate, in line with the skills set out in the banded levels of response in the generic assessment grids.

## Assessment Objectives

**AO1** Demonstrate knowledge and understanding of:

- the theoretical framework of media
- contexts of media and their influence on media products and processes.

**AO1 1a** Demonstrate knowledge of the theoretical framework of media.

**AO1 1b** Demonstrate understanding of the theoretical framework of media.

**AO2** Apply knowledge and understanding of the theoretical framework of media to:

- analyse media products, including in relation to their contexts and through the use of academic theories
- make judgements and draw conclusions.

**AO2 1** Apply knowledge and understanding of the theoretical framework of media to analyse media products, including in relation to their contexts and through the use of academic theories.

**AO2 2** Apply knowledge and understanding of the theoretical framework of media to make judgements and draw conclusions.

## Assessment Objective Coverage in Component 2

| Assessment Objective | Questions 1-3 | Questions 4-6 | Questions 7-8 (a) | Questions 7-8 (b) |
|----------------------|---------------|---------------|-------------------|-------------------|
| <b>AO1 1a</b>        | ✓             |               | ✓                 | ✓                 |
| <b>AO1 1b</b>        | ✓             |               | ✓                 | ✓                 |
| <b>AO1 2a</b>        |               |               |                   |                   |
| <b>AO1 2b</b>        |               |               |                   |                   |
| <b>AO2 1</b>         | ✓             | ✓             |                   |                   |
| <b>AO2 2</b>         | ✓             | ✓             |                   |                   |

## Section A: Television

1. How far might audiences respond differently to representations in the set episode of *Life on Mars*? Refer to Stuart Hall's reception theory in your response. [20]
2. How far might audiences respond differently to representations in the set episode of *Humans*? Refer to Stuart Hall's reception theory in your response. [20]
3. How far might audiences respond differently to representations in the set episode of *The Jinx*? Refer to Stuart Hall's reception theory in your response. [20]

| <b>Band</b> | <b>AO1 1</b><br>Demonstrate knowledge and understanding of the theoretical framework of media  | <b>AO2 1&amp; 2</b><br>Apply knowledge and understanding of the theoretical framework of media to: <ul style="list-style-type: none"> <li>• analyse media products, including in relation to their contexts and through the use of academic theories</li> <li>• make judgements and draw conclusions.</li> </ul>   |
|-------------|--|--|
| <b>5</b>    | <p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of reception theory</li> </ul> | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent application of knowledge and understanding of the theoretical framework to analyse the set product</li> <li>• Excellent, detailed and accurate use of theory to analyse audience response to representations in the set television product</li> <li>• Analysis of the set episode is perceptive and informed by a detailed knowledge and understanding of specific aspects of representations and audience response</li> <li>• Judgements and conclusions regarding the extent to which audiences may respond differently to representations are perceptive and fully supported with detailed reference to specific aspects of the set episode</li> </ul> |
| <b>4</b>    | <p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of reception theory</li> </ul>                   | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the theoretical framework to analyse the set product</li> <li>• Good, accurate use of theory to analyse audience response to representations in the set television product</li> <li>• Analysis of the set episode is logical and informed by a secure knowledge and understanding of key aspects of representations and audience response</li> <li>• Judgements and conclusions regarding the extent to which audiences may respond differently to representations are logical and well supported with appropriate reference to relevant aspects of the set episode</li> </ul>                                   |

|                 |   |   |
|-----------------|---|---|
| <p><b>3</b></p> | <p><b>3 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory knowledge and understanding of reception theory</li> </ul>  | <p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product</li> <li>Satisfactory, generally accurate use of theory to analyse audience response to representations in the set television product</li> <li>Analysis of the set episode is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of representations and audience response, although this may be undeveloped</li> <li>Judgements and conclusions regarding the extent to which audiences may respond differently to representations are reasonable and supported in a straightforward manner with some reference to relevant aspects of the set episode</li> </ul> |
| <p><b>2</b></p> | <p><b>2 marks</b></p> <ul style="list-style-type: none"> <li>Basic knowledge and understanding of reception theory, although this is likely to lack clarity relevance and accuracy</li> </ul> | <p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of knowledge and understanding of the theoretical framework to analyse the set product</li> <li>Basic use of theory to analyse audience response to representations in the set television product</li> <li>Analysis of the set episode is undeveloped, demonstrating a partial understanding of representations and audience response, and there may be a tendency to simply identify representations or audiences with no further development</li> <li>Some basic conclusions regarding the extent to which audiences may respond differently to representations are drawn, but these are undeveloped and only partially supported by reference to the set episode</li> </ul>                           |
| <p><b>1</b></p> | <p><b>1 mark</b></p> <ul style="list-style-type: none"> <li>Minimal knowledge and understanding of reception theory</li> </ul>  | <p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>Minimal, if any, use of theory to analyse audience response to representations in the set television product</li> <li>Analysis of the set episode is likely to be superficial and generalised, demonstrating little or no understanding of representation and audience response</li> <li>Any conclusions regarding the extent to which audiences may respond differently to representations are likely to be superficial,</li> </ul>   |

|  |  |   |
|--|--|---|
|  |  | generalised and lacking in supporting evidence from the set episode |
|  | <b>0 marks</b> <ul style="list-style-type: none"><li>• Response not worthy of credit</li></ul> |   |

## Questions 1, 2 and 3: Indicative Content

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

*Responses are required to consider representations in the set television product and to make judgements and draw conclusions around the extent to which audiences may respond differently to these.*

*Responses in the higher bands will explicitly engage with the 'how far' aspect of the question through reference to the set products; responses at band 3 may straightforwardly analyse representations in the set products rather than explicitly assessing different audience responses, whilst responses in the lower bands may not engage with the question or may simply describe different audiences or aspects of the set products.*

*Although candidates are required to apply their understanding of representations and audience response to the set television product, there is no requirement to argue that audiences do respond differently. Various conclusions are acceptable provided they are substantiated by analysis of the product.*

### **AO1**

Responses will demonstrate knowledge and understanding of reception theory, such as:

- the idea that communication is a process involving encoding by producers and decoding by audiences
- the idea that there are three hypothetical positions from which messages and meanings may be decoded:
  - the dominant-hegemonic position: the encoder's intended meaning (the preferred reading) is fully understood and accepted
  - the negotiated position: the legitimacy of the encoder's message is acknowledged in general terms, although the message is adapted or negotiated to better fit the decoder's own individual experiences or context
  - the oppositional position: the encoder's message is understood, but the decoder disagrees with it, reading it in a contrary or oppositional way.

### **AO2**

Responses will:

Apply knowledge and understanding of representation and audience theory to:

- analyse the set product
- make judgements and draw conclusions about how far representations are constructed and how far audiences may respond differently to these.



**1. With regard to the set episode of *Life on Mars*, responses may include reference to:**

- The way in which representations of e.g. gender are constructed through e.g. camerawork, framing, intra-diegetic gaze, costume and dialogue, narrative positioning and codes, performance
- The predominantly white ethnicity of the cast
- The construction of Gene Hunt as hyper-masculine compared to the metrosexual “new man” representation of Sam Tyler
- Masculine environments in which women are “other” or marginalised
- The attitudes displayed by the males, particularly Gene Hunt and Ray, towards e.g. Annie
- The representation of the 1970s
- The representation of the North of England
- The effect of social and cultural context on representations; the female characters’ subservient roles emphasised by their lack of empowerment and agency, which reflects unequal pay structures and employment prospects
- The idea that a traditionalist audience may admire Hunt’s “old-fashioned values” without seeing him (through Tyler’s eyes) as flawed
- The idea that an oppositional reading may find Hunt’s attitudes and values extremist and unacceptable even in a historical setting. A feminist audience may oppose the representation of Annie as subservient to the males and feel that there is no place for “reinforcement” of dated ideas in a modern text.
- The idea that an oppositional response may reject the representations as illustrative of a male-dominated hegemony in which the (male-dominated) media producers of the text (male writers, directors, the BBC) reinforce patriarchal values
- Other theorists, e.g. Van Zoonen, bell hooks, Butler, Mulvey

**2. With regard to the set episode of *Humans*, responses may include reference to:**

- The way in which representations of e.g. gender are constructed through e.g. camerawork, framing, intra-diegetic gaze, costume and dialogue, narrative positioning and codes, performance
- David Elster as male creator. Sex role stereotypes are propagated by the male producers of the synths. Patriarchal values are clearly evident within the 'Humans' diegesis
- The way that women are "expected" to be domestic or sexualised – Anita exemplifies this as housewife and nurturer. Laura is "replaced" by a synth (domestically, maternally and eventually sexually)
- The predominant casting of ethnic actors as synths reinforces their 'lower' social status. Anita conforms to the racial stereotypes identified by Alvarado as "sexualized" and "exotic"
- The idea that women are mostly subservient to males. Niska is used sexually in the brothel, where she is left by Leo. Laura is replaced (by Joe)
- The fact that women are not marginalised but are central to the narrative and hold some positions of authority, e.g. DS Voss
- The physio synth, Simon, is a hypermasculine (Zaitchik & Mosher) stereotype – and replaces Pete Drummond in Jill's affections
- The idea that a liberal feminist approach may see the "superwoman" figure as Laura who is clearly struggling with her role
- The idea that an oppositional reading may struggle to find anything new in the story or may feel that these representations are valid
- The notion that a feminist audience may oppose the representation of Anita and Niska as subservient to the males and feel that despite their self-aware and 'ironic' treatment, there is no place for "reinforcement" of these dated ideas in a modern text
- The idea that audiences may be critical of the representations of ethnicity within the text – whilst the cast is ethnically diverse, almost all non-white characters are synths, "serving" the mostly white humans
- Other theorists, e.g. Van Zoonen, bell hooks, Judith Butler, Mulvey

**3. With regard to the set episode of *The Jinx*, responses may include reference to:**

- The construction of Durst as a polysemic figure – monster or victim of circumstance?
- The personas of the women in the text: Kathie, Durst’s mother, Susan Berman, Jeanine Pirro
- Kathie is defined by her physical appearance and relationship to a male
- The constructed masculinity of the male characters – police officers e.g. Texas DA Dick DeGuerin in terms of mise-en-scene (check shirt, cowboy hat, gun)
- Patriarchal values which are evident within the text through lawyers etc. Women are mostly subservient to males and are victims of patriarchy.
- Representations of the USA
- Representations of law-enforcement and the establishment
- Representations of class
- Representations of ethnicity (or lack of diversity in these)
- The socialist feminist viewpoint that wealth is focused in the hands of the male characters in the text – Durst and his family. Kathie (as a woman from a lower-class background) is less important and more disposable than the wealthy Dursts.
- The liberal feminist concept of the “superwoman” figure may be identified in Jeanine Pirro who holds a position of authority in a male-dominated world. Women are not marginalised but are central to the narrative e.g. DA, Judge
- A preferred reading which sees the text as ground-breaking television; documentary makers as crusaders on a quest for the truth and justice
- An oppositional reading which may view the text as exploitative, publicity-seeking, voyeuristic television. Trial by TV. Durst as innocent?

## Section B: Magazines

4. How important are images in communicating meaning in magazines? Explore the front cover **and** one other article from the set edition of *Woman* in your response. [20]
5. How important are images in communicating meaning in magazines? Explore the front cover **and** one other article from the set edition of *Woman's Realm* in your response. [20]
6. How important are images in communicating meaning in magazines? Explore the front cover **and** one other article from the set edition of *Vogue* in your response. [20]

|             |  |
|-------------|--|
| <b>Band</b> | <p><b>AO2 1 and 2</b></p> <p>Apply knowledge and understanding of the theoretical framework of media to:</p> <ul style="list-style-type: none"> <li>• analyse media products, including in relation to their contexts and through the use of academic theories</li> <li>• make judgements and draw conclusions</li> </ul>  |
| <b>5</b>    | <p style="text-align: center;"><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent detailed and accurate application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories</li> <li>• Analysis of the set magazine edition is perceptive and insightful with accurate, detailed reference to media language</li> <li>• Analysis is fully supported with detailed reference to the specified aspects of the set magazine edition</li> <li>• Judgements and conclusions regarding the importance of images in communicating meaning are perceptive and fully supported with detailed reference to the specified aspects of the set magazine edition</li> </ul> |
| <b>4</b>    | <p style="text-align: center;"><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>• Good application of knowledge and understanding of the theoretical framework to analyse the set product, including possible reference to relevant theories</li> <li>• Analysis of the set magazine edition is good with detailed reference to media language</li> <li>• Analysis is logical and well supported with reference to the specified aspects of the set magazine edition</li> <li>• Judgements and conclusions regarding the importance of images in communicating meaning are logical and well supported with appropriate reference to the specified aspects of the set magazine edition</li> </ul>  |
| <b>3</b>    | <p style="text-align: center;"><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory application of knowledge and understanding of the theoretical framework to analyse the set product</li> <li>• Analysis of the set magazine edition is generally sound</li> <li>• Analysis is reasonable and supported in a straightforward manner with reference to the specified aspects of the set magazine edition</li> <li>• Judgements and conclusions regarding the importance of images in communicating meaning are reasonable and supported in a straightforward manner with reference to the specified aspects of the set magazine edition</li> </ul>   |

|          |   |
|----------|---|
| <b>2</b> | <b>5-8 marks</b>  |
|          | <ul style="list-style-type: none"> <li>• Basic application of knowledge and understanding of the theoretical framework to analyse the set product, although this will lack development</li> <li>• Analysis of the set magazine edition is basic and undeveloped. There may be a tendency to simply describe rather than analyse.</li> <li>• Analysis is basic and likely to be undeveloped, only partially supported by reference to the specified aspects of the set magazine edition</li> <li>• Some basic conclusions regarding the importance of images in communicating meaning, but these are undeveloped and only partially supported by reference to the specified aspects of the set magazine edition</li> </ul> |
| <b>1</b> | <b>1-4 marks</b>  |
|          | <ul style="list-style-type: none"> <li>• Minimal application of knowledge and understanding of the theoretical framework to analyse the set product, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Analysis of the set magazine is likely to be superficial and generalised, demonstrating little or no understanding of media language</li> <li>• Analysis is lacking in supporting evidence from the specified aspects of the set magazine edition</li> <li>• Any conclusions regarding the importance of images in communicating meaning are likely to be superficial, generalised and lacking in supporting evidence from the specified aspects of the set magazine edition</li> </ul>  |
|          | <b>0 marks</b>  |
|          | <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>   |

### Indicative Content

*This is an extended response question. In order to achieve the highest marks, a response must construct and develop a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured.*

*Responses in the higher bands will offer detailed examples, whilst responses at band 3 will explore how images are used, but examples may be undeveloped. In the lower bands, responses may not engage with the question of “how important” and may simply describe aspects of the set product.*

*Explicit reference to theories is not a requirement but reference to theories of media language, e.g. Barthes and semiotics, binary oppositions or signification may be present in responses in the higher bands.*

## AO2

Points may include analysis of codes and conventions such as:

### **Woman**

- Cover image – visual codes are feminine, floral (prettiness)
- Direct gaze and smile attract audience
- Casually tucked hair behind one ear and natural make-up – identifiable for audience
- Title of magazine – indicates target audience. Handwritten font style has informal mode of address
- Language codes – strap line – use of alliteration, hyperbole: “World’s Greatest Weekly for Women”; “Lingerie Goes Lively”
- Cover lines “Seven Star Improvements for Your Kitchen”, “Are you an A-Level Beauty?” – direct mode of address
- Z Layout
- Hitchcock article – montage 4 cell strip of images of director. Pointing finger, lower angle and filling of frame connote authority. This is emphasised by the use of first person and active verbs (“I chose”, “I recognised”) within the written text which anchors the images.
- Use of images of stars to connote glamour – e.g. CU of Grace Kelly (perfect make-up, “peek-a-boo” fringe and upward glance connote seduction; Burt Lancaster and Deborah Kerr in “From Here to Eternity” still – iconic, aspirational role models.
- ‘Dig Him’ – image of ‘Autumn’s Mr. Average’ – low angle shot of male with chin in air – looks superior but comical. This may be linked to the cartoon image of bald male in barber’s who wants a “Beatle” cut – signifying that males are vain and humorous; cartoon image illustrating colour blindness – female teacher, 2 girls with central boy – image creates a sense of female superiority.
- ‘Getting to Know Them’ – main image of female right of frame, shot low angle in simple but stylish jersey suit and with bare feet on male’s head. Open non-verbal codes, including big smile. Stereotypically attractive male with square jaw, looking resigned to female dominance. Connotes that women have the upper hand and will appeal to the magazine’s target audience.
- Use of warm colours and modern styling in “A Present for Your Kitchen”. Aspirational setting. Domestic images of woman and child preparing vegetables or woman at sink. Artificial image – made up and formally dressed – links to female role as “perfect” woman.

### **Woman’s Realm**

- Cover image – identifiable, feminine, stylish
- NVC suggests telling the audience a secret, direct gaze
- Warm, natural colour palette – browns, rusty red and fabrics – shearling, wool – signify tradition and comfort
- Title of magazine – connotes a domestic kingdom ruled by women
- Font – serif font implies tradition
- Cover lines – ‘Exciting new period romance’, ‘Your 48-page Picture Treasury of Homemaking’
- Direct mode of address, emotive language, construction of ideal lifestyle – domestic, romantic, escapist
- Z Layout
- “First and Foremost” – cartoon graphic promoting romance – Cupid, hearts and flowers
- “The Sunday Cook” – colour image of table with gold crockery connotes luxury. Britishness emphasised – the classic afternoon tea with crumpets and melting butter

has a sense of abundance and Utopian pleasure. Full frame and high angle emphasise this.

- The cartoon image reinforces the stereotypical nuclear family. Father is in a suit at the head of the table, clearly in a dominant position, the little girl wears 2 bows, mother is perfectly poised, dressed and made-up with a lace apron and a beaming smile connoting contented femininity.
- The next cartoon image shows the tradition of church-going and (like the tablecloth and crockery) reinforces conservative values.
- “Bottled Beauty” uses pen and ink images of make-up. The bottles are floral, curved, feminine with tassels and flowing fonts. The accompanying image shows a perfectly made-up woman who is applying cream over her make-up. Her face is half-turned to camera and the effect is that of her looking in a mirror – or the image the reader would like to see when looking in their mirror. Thus the reader is positioned within the article. This may be linked to notions of audience.

### **Vogue**

- Use of star – Sophia Loren – connotes Hollywood glamour with European style
- Choice of cover image: make-up with feline eyes, sensual fabrics – lamé, feathers and gauze, turban, jewels, colour turquoise – connote exotic, luxurious, wealthy lifestyle
- Direct gaze attracts audience
- Title of magazine – French language connotes sophistication; fashion connotations of name; slim, italic font used for masthead
- Cover lines – alliterative and imply a carefree, wealthy, glamorous lifestyle
- Alternative layout and scale
- The images used in the “Picnics : Probable and Improbable” article – the Tissot recreation connotes domestic and maternal femininity but also implies that the women are content and entirely in control in this sphere – they are more active whilst the male figures are passive. Other images connote adventure and exotic romance – The Nile, the 2 glasses, the side-lined, handsome male, half off frame so the female takes centre stage, the silken drapes and exotic lanterns. Open frames connote freedom and colours connote luxury and glamour
- The bareback rider image has a dominant female with the male here used as ‘eye candy’ to attract the gaze – objectified by female readers. The shallow focus draws attention to the figures and the woman’s costume is casual and less traditionally feminine (although she is blonde and made-up)
- The Karnac image may be linked to the hippy movement in terms of style – and the open, liberated NVC connotes freedom and independence
- The images focus on the white female with the “natives” clearly represented as “other”
- The “Heatwave Holiday” images construct women as independent travellers, strong and active (using the iconography of suitcases etc.). However, the women are objectified and fetishized through the setting (the bed), make-up, facial expressions and body language (the arms behind the head) and costume (e.g. the “vest” with undone ribbon or the kitten heels)

### Section C: Online Media

7. (a) Briefly explain the impact of digital technologies on media audiences. Refer to *PointlessBlog* in your response. [5]

8. (a) Briefly explain the impact of digital technologies on media audiences. Refer to *Zoella* in your response. [5]

| <b>Band</b> | <b>AO1 1a and 1b</b><br>Demonstrate knowledge and understanding of the theoretical framework of media   |
|-------------|---|
| <b>5</b>    | <p style="text-align: center;"><b>5 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of the ways in which digital technologies impact on media audiences</li> <li>• This will be precisely explained and clearly exemplified</li> </ul>  |
| <b>4</b>    | <p style="text-align: center;"><b>4 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of the ways in which digital technologies impact on media audiences</li> <li>• This will be generally well explained and exemplified in a secure manner</li> </ul>  |
| <b>3</b>    | <p style="text-align: center;"><b>3 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of the ways in which digital technologies impact on media audiences</li> <li>• This will be fairly well explained and exemplified although there may be some minor inaccuracies or inconsistencies</li> </ul>   |
| <b>2</b>    | <p style="text-align: center;"><b>2 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of the ways in which digital technologies impact on media audiences</li> <li>• The explanation lacks clarity, demonstrating only a basic or partial understanding. Exemplification is likely to be basic or partially flawed.</li> </ul>                       |
| <b>1</b>    | <p style="text-align: center;"><b>1 mark</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of the ways in which digital technologies impact on media audiences</li> <li>• There are significant inaccuracies in the explanation, demonstrating a very limited understanding. Exemplification is likely to be limited or significantly flawed.</li> </ul> |
|             | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit</li> </ul>   |



## **Indicative Content:**

### **AO1**

Points may include:

- Interrelationship between media technologies and patterns of consumption and response
- Web 2.0 era
- Audience interactivity/participation
- Increased access/variety of product/viewpoint
- Use of social and participatory media
- The prosumer - audiences become part of the text
- Convergence – online purchases through online shops
- Aspiration
- Para-social interaction
- Modes of consumption – portability, streaming, 24 hour – media saturation
- Lack of regulation – freedom of expression
- Impact on audience’s perceptions of the world around them

Whilst it is not a requirement of the question, candidates may link their points to theories such as Shirky’s ‘end of audience’ theory, Gerbner’s cultivation theory or Curran and Seaton’s ideas on convergence. These should be appropriately rewarded.

7. (b) Explain how digital technologies are used in the production and distribution of blogs and vlogs. Refer in detail to *PointlessBlog* in your response. [15]

8. (b) Explain how digital technology is used in the production and distribution of blogs and vlogs. Refer in detail to *Zoella* in your response. [15]

| <b>Band</b> | <b>AO1 1a and 1b<br/>Demonstrate knowledge and understanding of the theoretical framework of media</b>  |
|-------------|---|
| <b>5</b>    | <p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• Excellent, detailed and accurate knowledge and understanding of how digital technologies are used in the production and distribution of blogs and vlogs</li> <li>• Detailed reference to the set products, demonstrating a thorough knowledge and understanding of how digital technologies are used</li> </ul>                        |
| <b>4</b>    | <p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• Good, accurate knowledge and understanding of how digital technologies are used in the production and distribution of blogs and vlogs</li> <li>• Reasonably detailed reference to the set products, demonstrating a secure knowledge and understanding of how digital technologies are used</li> </ul>                                 |
| <b>3</b>    | <p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• Satisfactory knowledge and understanding of how digital technologies are used in the production and distribution of blogs and vlogs</li> <li>• Reference to the set products is reasonable and straightforward, demonstrating a generally sound knowledge and understanding of how digital technologies are used</li> </ul>              |
| <b>2</b>    | <p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• Basic knowledge and understanding of how digital technologies are used in the production and distribution of blogs and vlogs, although this is limited</li> <li>• Basic reference to the set products, although this is undeveloped, demonstrating a partial knowledge and understanding of how digital technologies are used</li> </ul> |
| <b>1</b>    | <p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Minimal knowledge and understanding of how technologies are used in the production and distribution of blogs and vlogs, with significant inaccuracies, irrelevance and a lack of clarity</li> <li>• Reference to the set products is superficial and generalised, demonstrating little or no understanding</li> </ul>                    |
|             | <p style="text-align: center;"><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• Response not worthy of credit.</li> </ul>  |

## AO1

### Points may include:

#### ***Pointless Blog***

- Use of technology in production:
  - Digital design software
  - Design choices and fonts
- Social and participatory media links including *Tumblr*
- *YouTube* channels
- Animations
- Links to merchandising and promoted brands – e.g. hoodies via *The Creator Store*
- Distribution:
  - Online medium
  - Vlog
  - Use of social media (Instagram, Twitter, Facebook, Tumblr)
  - You Tube channel – Pointless Blog Games e.g. Zalfie Sims, Minecraft Live shows – e.g. The Yes/No Spinning Wheel. Playlists.
- The online store – merchandising e.g. hoodies, phone cases, books
- Synergy – links between *Pointless Blog* and *Zoella/Thatcher Joe*
- *Google* and *Wikipedia* profiles

#### ***Zoella***

##### Use of technology in production:

- Digital platform
- Digital design software
- Use of Photoshop and filters to adjust images
- Captioning of images – design choices and fonts
- Social and participatory media links
- Embedding of video – e.g. You Tube channels
- Animations – e.g. Santa's sleigh, falling snow before Xmas 2017 – choice of "Snow On" or "Snow Off"
- Contact – "If you fancy a chat"
- Links to merchandising and promoted brands – e.g. *Top Shop*, *ASOS*, *Very*

##### Distribution

- Online medium
- Blog/vlog
- Use of social media (*Instagram*, *Twitter*, *Facebook*, *Pinterest*)
- Links to *YouTube* channels – *Zoella* and *More Zoella*
- The online store – merchandising (*Zoella Beauty*, *Girl Online* book) *Zoella* and *WHSmith Book Club*
- Synergy – links between *Pointless Blog* and *Zoella*
- *Google* and *Wikipedia* profiles